



2826

BIBLIOTHECA
UNIV. JAGELL.
CRACOVENSIS

MUSICALIA



Pamięci
Stefana Markowskiego.

REQUIEM

na Basy unisono
i na choralny trzygłos Tenorów
(ad libitum)

z towarzyszeniem melodykonu lub organu

napisał

Wł. Rzepko

Partytura Rb. 1 —

Głosy { Tenor I. II. III. po . . . — 10 kop.
Bas — 20 kop.

NAKŁAD i WŁASNOŚĆ WYDAWCÓW

WARSZAWA

GEBETHNER i WOLFF.

KRAKÓW

GEBETHNER i S^{KA}

2826

III Mms.



1459. c. 1755/4

REQUIEM.⁽⁺⁾

Introitus.

W. RZEPKO.

Tenory (ad lib.)

Basy unisono.

Melodykon
lub
Organ.

mp dolce

Re - qui - em ae - ter - nam Do - na e - is,

Do - mi - ne, et lux per - pe - tu - a lu - ce - at e -

⁽⁺⁾ Requiem na Basy unisono i na chóralny trzygłos Tenorów, z tow. melodykonu lub organu.

Bibl. Jag.

mf
Te de - cet hy - mnus,

is.

De - us in Si - on,
De - us in Si - on,
in Si - on, et Ti - bi red - de - tur vo - tum in Je -

p

ru - salem. *mp* Ex - au - di o - ra - ti - o - nem

rit. *a tempo*

First system of the musical score. It consists of a vocal line (soprano and bass) and a piano accompaniment. The vocal line has lyrics: "E - xan - di, me - am, ad Te o - mnis". The piano part features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of the musical score. The vocal line continues with the lyrics: "Ca - ro ve - ni - et. ca - ro ve - ni - et." The piano accompaniment continues with a melodic and harmonic texture. Dynamics include *pp* (pianissimo).

Kyrie.

Third system of the musical score, titled "Kyrie.". It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ky - ri - e e - le - i - sou, Ky - ri - e e -". The piano part features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

pp
Ky - ri - e e - le - i - son.

- le - i - son, *pp*

mf *sf* *p*
e - le - i - son,

Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e -

pp *mf*
Chri - ste e - le - i - son,

- le - i - son, Ky - ri - e e - le - i -

p Ky - ri - e e - le - i - son, e - le - i - son. *pp*

p - son, Ky - ri - e e - le - i - son. *pp*

Graduale.

p Ab - sol - ve Do - mi - ne A - ni - *mf*

Ab - sol - ve Do - mi - ne A - ni - mas om - ni - um fi -

(ad lib. a capella)

p di - mi - nu - en - do mas de - fune - to - rum Ab om - ni vin - cu - lo

de - li - um de - fune - to - rum Ab om - ni vin - cu - lo

de - lic - to - rum, Do - mi - ne!

de - lic - to - rum.

dim.

mf

Dies irae.

(Andante mosso.)

f

mp

mf

mf

p

mp

Di - es i - rae, Di - es il - la, Sol - vet se - clum
Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex

mp

p

in fa - vil - la, Te - ste Da - vid eum si -
est ven - tu - rus, Cunc - ta stric - te dis - cu -

mf *dim.*

mp *dim.*

1. *p*
Di - es i - rae!

- bil - la.
- tu

2. *p*
Di - es i - rae!

- rus

Offertorium.

The musical score is written for a voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin.

First System:

- Vocal line: Starts with a whole rest, then a half note G4, followed by a half note A4. Dynamics: *mf* (mezzo-forte), *Solo.* (solo), *f* (forte).
- Piano line: Accompanies the vocal line with chords and moving lines. Dynamics: *mf*.
- Lyrics: Do - mi - ne Je - su Chri - ste, rex glo - ri -

Second System:

- Vocal line: Starts with a half note G4, followed by a half note A4, then a half note B4. Dynamics: *dim.* (diminuendo), *mp* (mezzo-piano).
- Piano line: Accompanies the vocal line with chords and moving lines. Dynamics: *p* (piano).
- Lyrics: - ae, li - be-ra a - ni-mas omni-um fi - de-li-um de-func - to -

Third System:

- Vocal line: Starts with a half note G4, followed by a half note A4, then a half note B4. Dynamics: *sf* (sforzando), *dim* (diminuendo), *p* (piano), *Tutti.* (tutti), *pp* (pianissimo).
- Piano line: Accompanies the vocal line with chords and moving lines. Dynamics: *p*.
- Lyrics: - rum de poe-nis in - fer - ni et de pro-fun-do la - eu,

mp

fer ni.

p Tutti. *pp*

Li - be-ra e - as de o - re le - o - nis, ne ab - sor-be-at

mf *sf*

Ne ca -

e - as tar - ta - rus, Ne ca - danti in ob - scu - rum;

p *mf*

- dant in ob - scu - rum

Solo.

Sed si - gui - fer Sanc - tus Mi - cha -

el re-prae-sen-tat e-as in lu-cem Sanc-tam Quam o-lim A-

-bra-hae pro-mi-si-sti et se-mi-ni e-

Pro-mi-si-sti se-mi-ni e-jus.

- jus.

Sanctus.

p cresc. *f dim.* *p*

Sanctus, Sane- tus, Sane- tus Do- mi- nus De- us Sa- ba- oth. *p*

Sanc - tus,

p *f* *p*

mf *p*

Sanc- tus, Sane - tus Do- mi - nus De - us

Sanctus, San - ctus

mf cresc.

Sa - ba - oth. Sanctus, Sane - tus, Sanctus

Bibli. Jac.

Sanctus De - us

De - us Sa - ba - oth. Sanctus Do - mi - nus De - us

Do - mi - nus De - us, Sanctus Do - mi - nus De -

Sanctus

Sanctus, Sanctus De - us Sa - ba - oth!

us Sa - ba - oth!

riten.

Ple - ni sunt Coe - li et ter - ra glo - ri - a Tu - a.

mp(ma sonore)

Ho -

f %

Ho - san - na, Ho - san - na in ex - cel - sis.

- san - na in ex - cel - sis, Ho - san - na.

Benedictus.

mp dolce

Be - ne - dic - tus qui ve - nit in no - mi - ne, in no - mi - ne

pp *sf*

Qui venit in no - mi - ne Do - mi - ni.

Do - mi - ni, *mp* Qui ve - nit, Qui ve -

mp Qui ve-nit in no-mi-ne *p* Do-mi-ni. *f* Ho-san-

- nit in no-mi-ne Do-mi-ni. Ho-san-

Agnus.

-gnus De-i, qui tol-lis pec-ca-ta mun-

-gnus De-i, qui tol-lis pec-ca-ta mun-

di, Do-na e-is re-qui-em. A-gnus

De-i, qui tollis pec-cata mun-di, Do-na

Agnus Dei, dona e-is re-qui-em. Agnus

De - i, qui tol - lis pec - ca - ta mun - di, *mp*

dim. Do - na e - is *mp*

re - qui - em, A - guus De - i, *mf* *dim.* Do - na e - is, Do - na re - qui - em. *p* *dim.*

re - qui - em Sem - pi - ter - nam.

Communio.

p Lux ae - ter - na lu - ce - at e - is, *sf* Do - mi - ni.

- ne!

p

pp Cum Sanctis

pp

Lux ae-ter-na lu-ce-at e-is, Do-mi-ne!

p e sub.dim.

tu-is, in ae-ter-num, Qui-a pi-us es.

p e sub.dim.

mp

mp

Re-qui-em ae-ter-nam do-na e-is, Do-mi-

- ne, et lux per - pe - tu - a lu - ce - at e - is,

Cum Sanctis Tu - is in ae - ter - num, num, p

f p

Qui - a pi - us es.

Libera.

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pp *3* Li-be-ra me, Do-mine, de mor-te ae-ter-na, in di-e il-la tre-

pp *3* in di-e

p *(ad lib. a capella)*

p cre-scen-do

mp In di-e il-la tre-men-da,

p 2. 1. 3.

Quan-do Coe-li mo-ven-di sunt et ter-ra:

f *3.* *dim.* *pp*

Dum ve-ne-ris ju-di-ca-re se-cu-lum per i-gnem.

5th

